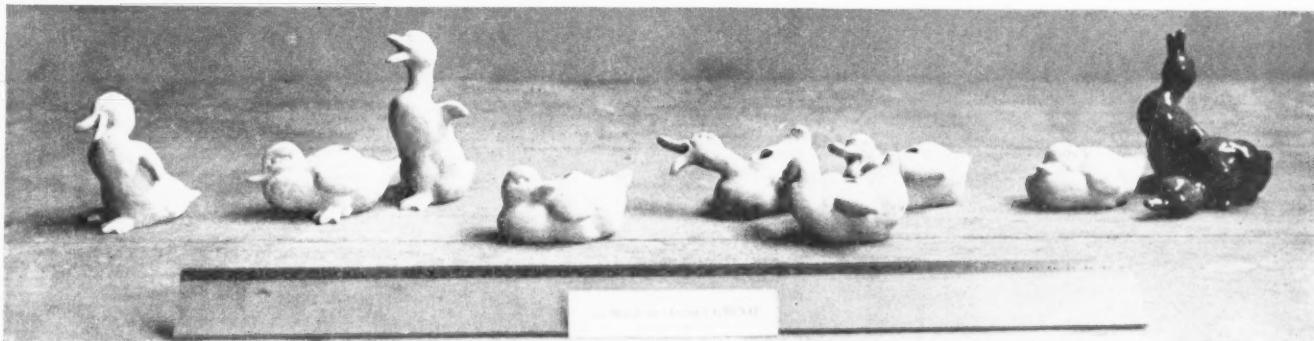


DESIGN

Vol. XXVII, No. 9

SYRACUSE, NEW YORK

February, 1926



Les Blesses de l'atelier Lachenal
Lively ducklings for flower bowls and ornamental purposes

AN EPIC

Floy K. Hanson

A LITTLE group of disabled French soldiers, quite close to the gay heart of Paris, are fighting still the battles of the Great War. Behind high walls overhung with green, in a quiet old-world garden, they are fighting now a battle of reconstruction. Handicapped as they are, these soldiers might claim rightfully full support from an indebted State. Instead, they ask of life only an equal chance with other men.

The moving spirit of the place is an artist potter, M. Lachenal, whose father before him knew the fascination of wet clay and the magic of rich glazes. When the Great War ended, M. Laehenal returned to his old home with a shattered right arm but in his heart a song of courage. With a small assistance from the State, he provided work-room for as many skilled craftsmen as could be accommodated. Here he established a peaceful and delightful spot in which some twenty or thirty artist potters might shape their beautiful ideas and clothe



Les Blesses de l'atelier Lachenal

One of the heavenly corners of the Lachenal Studios. Mr. Lachenal sits in the corner in civilian clothes



Les Blesses de l'atelier Lachenal
Showing the big kiln in the corner



Les Blesses de l'atelier Lachenal

Every man who finds peace and beauty for his soul in this haven is a disabled soldier of France.

them in fair glazes. Whatever pleased their fancy,—vases, bowls, plates, flower-holders, tiles, amusing conceits of many kinds, all were designed either from their fertile brains, or, when need arose, inspired by their lovely garden.

The studios themselves, large, rambling and well-lighted, are connected with each other by charming walks and vine-covered rustic bridges, outside the studios, at every turn. It is difficult at first to distinguish between the artists' creations and nature's own in the mysterious discoveries among shrubs and flowers. One hardly knows if that solemn gray crane moved a wing or not, standing as he is, nearly concealed in the tall foliage near the pool. And that giant frog may be a visitor from fairy-land waiting for afternoon tea! The entire garden may come to life at any moment now since that absurd little donkey has begun to nip the grass! Now the old goose has begun a stately rhythm towards the mandarin duck that has suddenly decided to catch a butterfly!

Inside the studios one sees every process of pottery making, beginning with the powdered clay, on to the building and firing and glazing of forms. So intent is each potter on his own particular problem that foreign visitors even may pass him with barely more than the lifting of his eyelash. It is for M. Lach-

enal that the men's faces light up. One sees in passing from room to room, the "green" forms, the "biscuit" forms, the kilns for firing and glazing, and finally in a separate building the finished wares. Arranged on tables and hung against the walls may be seen splendid reproductions of rare old Indian and Persian plates, in which are skilfully copied the amazing hues and rich enamels of the ancient East.

In one of the ground shops on a famous Paris boulevard, one admires in passing and returns to admire again, some unusual pottery of simple but satisfactory design. It is evident that artists fashioned the forms and coaxed the wonderful glazes from cherry-red flames. The lure of the East lies in the blues and purples of those plates; the breath of eternal spring steals from those yellow flower bowls. On a modest card beside the pottery one reads:

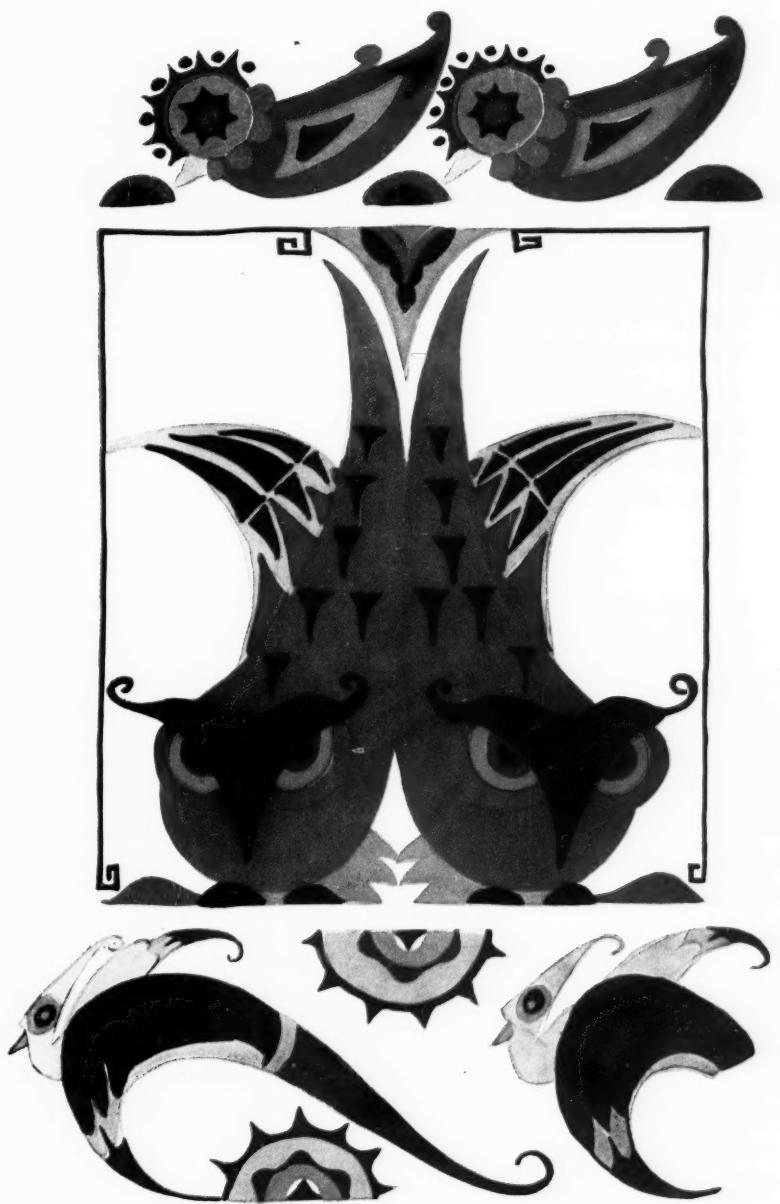
**Les Blesses de l'atelier Lachenal
Ceramique
Chatillon pres Paris**

In that brief inscription is compassed an unsung epic of desperate struggle, victory, peace. To these artistic natures their very life-blood is restored in the joy of beautiful self-expression.



Les Blesses de l'atelier Lachenal

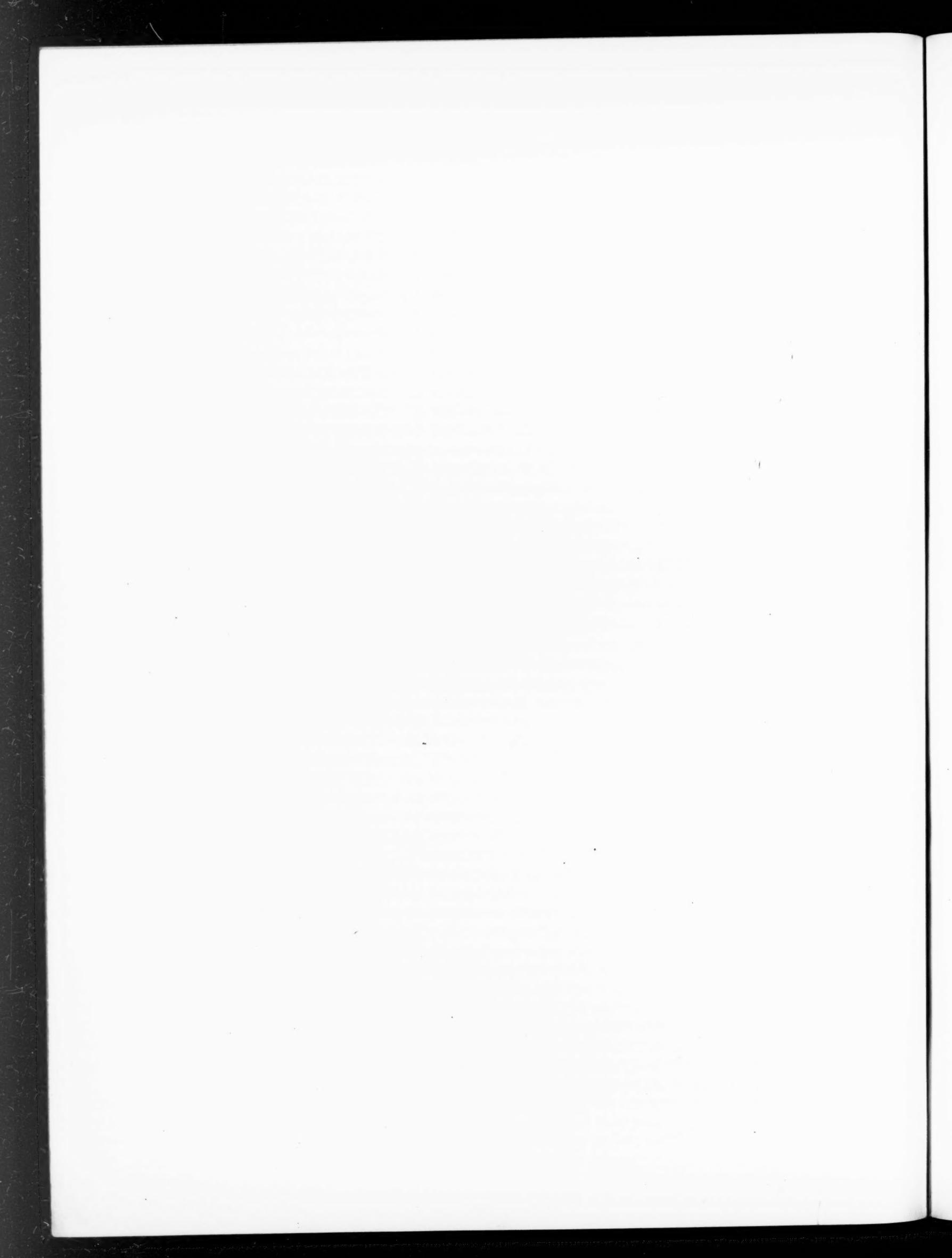
Copies of fine old Persian and Indian plates in which the fascinating greens and blues and purplish glazes have been skilfully reproduced



DESIGN FOR VASE—MAY WARNER

FEBRUARY 1926
SUPPLEMENT TO
DESIGN
KERAMIC STUDIO

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SYRACUSE N. Y.



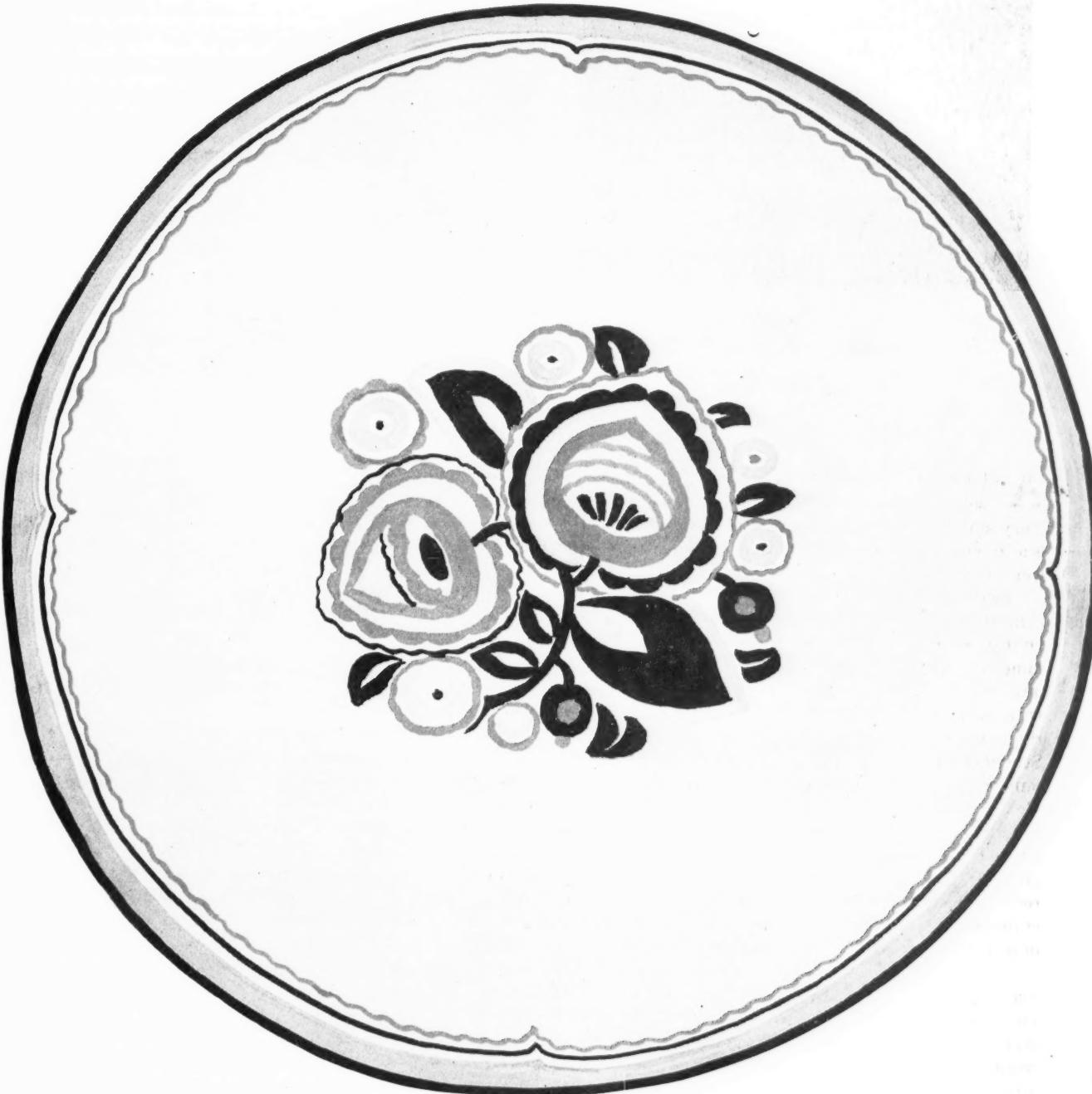


Plate Design—Jetta Ehlers

Treatment for plate design in enamels—For all of the darkest value, both in the motif and the border, use Dark Blue. For the medium value use Grey Violet. The lightest value is Dull Yellow.

CONTEMPORARY EUROPEAN INDUSTRIAL ARTS

A representative selection of objects from the International Exposition of Modern Decorative and Industrial Art which was held in Paris last summer, assembled and brought to this country by Professor Charles R. Richards, under the auspices of the American Association of Museums, will be exhibited in the Metropolitan Museum of New York from Monday, February 22, through Sunday, March 21. The material will comprise

furniture, including room groups by Ruhlmann, Sue et Mare, Paul Follot, and Rateau; ceramics, representing the work of Decoeur, Lenoble, Lachenal, Sere, Buthaud, and others; glass and pate de verre by Decorchemont, Dammouse, Marinot, Lalique and Goupy; silver, inlaid metalwork, ironwork, rugs, woven pattern silks, printed cretonnes, wall papers, and examples of printing and bookbinding.



Lane



FIGURE DRAWING

Ida Wells Stroud

After the model has been chosen and posed, students select places in the class room and begin their drawings. They start with charcoal on what is called "Tea board." This is a smooth mounting board of a good soft tan color, which takes well both the charcoal and tempera.

Beginning the drawing, the action and proportion are of utmost importance. To obtain these the figure is quickly and lightly sketched in, then test measurements are taken to determine whether or not our proportions are correct. The figure must be so many heads high; then the width must be compared with the height, but the eye must be the real test. It must look right without regard to what faulty measurements may say. Students are urged to make comparisons all the way along, not only as to size, but regarding general directions and tone values. This is a place where the old saying "Comparisons are odious" does not apply. We must compare and we must sacrifice the unimportant facts to gain the all important impression, for after good proportions are established, character and style should receive their share of attention. We must not attempt to embroider the latter upon a poorly drawn figure, which is all out of proportion and which has neither backbone nor muscles.

The first criticism, given early in the session, is on size and placing only. By the latter we mean that the drawing shall be just high enough on the board to look well and that the figure must look into the picture rather than out of it, in other words, that it shall be in just the right spot. The background area in front of the figure should be decidedly larger than that back of it.

While the artist Whistler has shown us that it is quite possible to make a splendid picture with its principal figure facing out of the composition, it is never well for the young student to attempt such stunts until—a big knowledge of composition has been acquired.

Our models rest at intervals of twenty-five minutes unless the pose is a trying one, when the rests are longer, or more frequent. A student acts as time keeper calling "rest" when the pose is over and "time" when the rest period is up.

Students are most enthusiastic over a good model in fancy or characteristic costume, especially when the color scheme is fine.

The arrangement and lighting of our room are far from what we could wish, but nothing is quite impossible to those who are anxious to do, so we cheerfully make the most of our limitations and do the best we can.

Usually it takes a session to get a good drawing with the shadows massed and carefully executed in charcoal tones. The shadows are sometimes done all in one tone, but often several are used. When this much has been accomplished, the fixatif is sprayed on and the study is ready for the color.

Tempera paints are used and a quantity of each color is mixed that shall be large enough to cover all the areas of that tone.

It were better to waste a little paint than much time, in trying to match a color, when one may not succeed perfectly and the result would be a patchy effect.

In laying these tempera colors one must not stop, even for a minute, until all of a space is covered. If fresh paint is applied where the edges of that color have dried the result will be streaked and ugly.

Do not go back and work into a half dry tone. This would be disastrous. The paint will settle itself far better than you can do it. Once having laid a tone forget it for a while, and work on some other part and when you finally look at it again you may be surprised to find that what you thought was all spotty has dried a lovely smooth tone. But, alas! the reverse may also happen, however you can not improve it by working into it while it is fresh and wet; rather leave it until it is very firm and dry, then go over the entire part. This often brings out a good result, but the very best effects are gained by getting the first wash on smoothly and thin enough to avoid a pasty effect. Plenty of water is a great beautifier. In small places the paint may be dropped on in veritable puddles.

The fixatif that is put on to set the charcoal drawing keeps the tempera color from chipping. Of course this must be applied before the painting, for the fixatif, if sprayed on afterwards, spots the opaque color and mars the drawing seriously.

Some good effects are obtained by using only one color in addition to the flesh tones, with all shadows in charcoal and the cardboard representing half tones. Then again the half tones and shadows are done in grey tempera with the color of the paper to represent some color in the costume and a few very bright notes added, in rather small amounts, but proportionately bright, to give a little snap to the effect. As the work progresses as time goes on, later in the year, the students are encouraged to use more color, and less and less of the charcoal appears in the finished product until it is finally dispensed with altogether and the study is done entirely in paint.

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Edna Brucker



M. G. Woods



Dippel



B. Peck

DESIGN



Cecelia Smith



Milhauser



M. Kaiser



M. Hauck



Walter Hart



G. Peck



M. Hauck



Muriel L. Horne



Plate—May Warner

Background, natural or yellow. Leaves, dark blue. Trunk, turquoise. Fawns, orange with black eyes and backs. Foreground, dark blue. Border, turquoise.

DESIGNS BY MAY WARNER

THE particular interest of the designs of May Warner, outside of line and the unusual treatment of subjects, is the color, which is always clean and gay. The reproduction in color of her vase, in the December issue and in this, gives only faint idea of the true color, as the mechanical process does not give the true values to any of the emerald or turquoise shades, and even the other colors are often greyed. In executing these designs in enamel colors for ceramics it will be difficult to find the crimson and purples so often used with the red orange tones. We would advise, where these tones are called for, to use the Ruby of the painting palette toned with a true blue, similar to Yale Blue.

For designs not accompanied by color schemes refer to the color studies by Miss Warner already published, or to be published. The outlines of these designs are not to be necessarily used in ceramic reproductions, the spaces filled with

enamels serving the purpose best. It would be well to make water color placings of the colors before executing in enamels, as it is impossible in the text to say just where certain colors are to go. The main thing to see is that, of each color, there should be a large area and two or more balancing small areas. The colors could be tried right on the pages of the Magazine or tracings made and filled in with color.

We cannot dwell too much on the value to students and teachers of owning their own copies of DESIGN, which they can cut up and arrange in scrap books, instead of relying on the libraries or some one's else copies. Each issue has something of value for reference, and it is most helpful to keep scrap books on the particular subjects in which you are interested. Cut out those particular things that suggest ideas to you, paste them on one page and on the next work out in color or black and white the ideas that come to you; it is an invaluable pastime. Especially try out color schemes; color is the weakest point of most art students.



Figures, Yellow with Orange hair—Goat, Turquoise. Background, Purple. Blue. Foreground, Mustard and Blue Green



Color schemes for this and plate below can be worked out from the other treatments and from the vase in color in the December and in this issue.



Background, Yellow; Fawn, Black, Orange, with Green eye and Green feet. Trees, Purple, Orange, Green. Foreground, Purple, Yellow, Turquoise





Mayodon



Mayodon



Mayodon

**CERAMICS AT THE
PARIS EXPOSITION**

(*Third Article*)

Adelaide A. Robineau

Turning to the French exhibits, we find more of a clinging to old traditions of ceramic methods, but at the same time many interesting, artistic and worth while developments, especially in the more popularly priced objects, which in a way are more important for disseminating a cultivated art taste among the masses. We find here that, while not so many really prominent artists are employed in one manufactory, every manufactory of art pottery, and there are many of them, employs one or more artists of note.

The pavilion Rouard contains the work of almost all the prominent individual French potters, some of whom also have an individual commercial output. The ceramics of Mayodon are perhaps the most notable from the point of view of a new

type of technique and of original thought. Many people are intrigued by the fine traceries of gold, indefinitely glinting through. Almost all glazes, copper greens, blues, browns and greys have spottings of white enamel and an attractive crackle. Forms and designs show more or less Oriental influence combined with a modernistic tendency not too exaggerated. Very interesting colored crackles cover raised designs and background alike. The effect of the gold on the copper glazes is especially attractive. Many pieces are in greys with the design slightly raised in white or painted in grey and the entire piece crackled in brown. Very interesting either for interior decoration or cabinet.



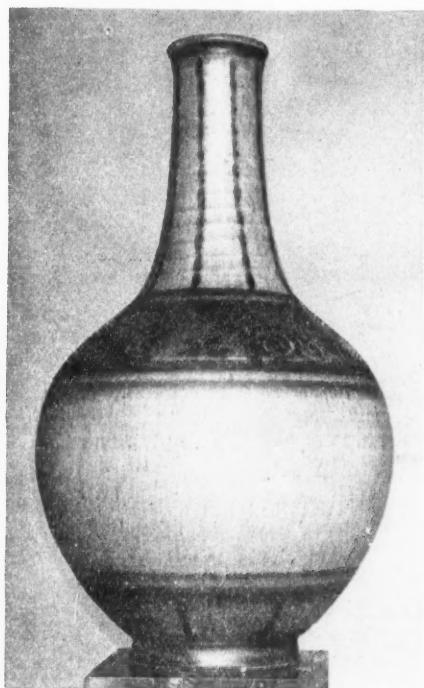
Mayodon



Mayodon



Emile Lenoble



Emile Lenoble



Emile Lenoble

In the ceramics by Lenoble both forms and decorations are more restrained and on more classic lines, the coloring mostly browns and greys suitable to stoneware, designs flat and simple, considered in a big way, and bands well placed, spacings carefully studied; ware especially suitable architecturally and as vases for flowers; bronze effects in polished surfaces with mat excised grounds and mat painting, all in a low key, make them harmonious and elegant in any surroundings, especially suitable for libraries and men's apartments.

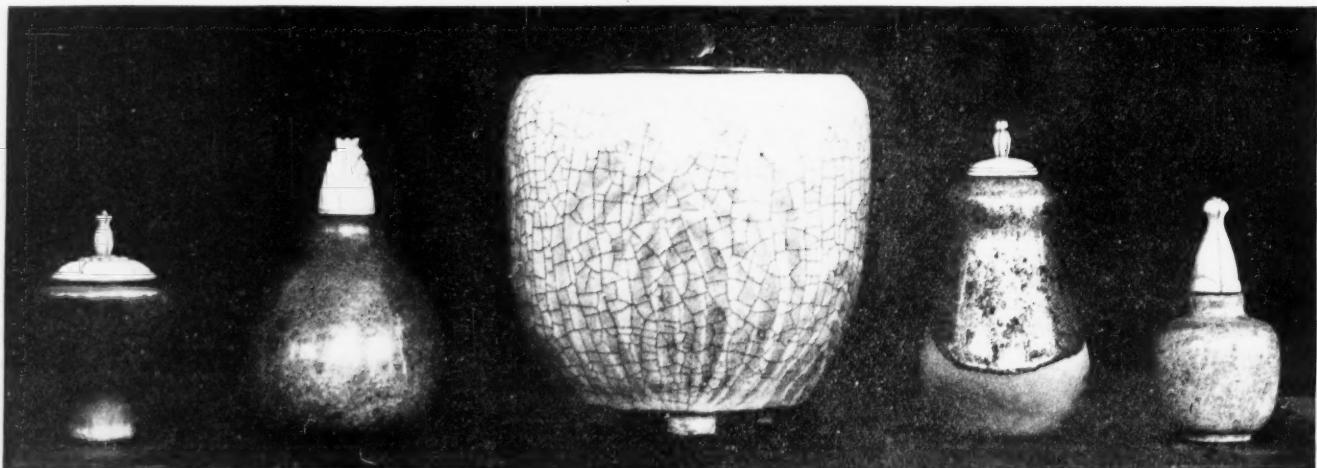
Frequently similar to Lenoble's in form and design, but quite

different in body and glazes are the ceramics of Decoeur; almost all pieces are in a cream white or cream grey, heavy mat white or semi-mat glaze crackled without color and frequently floated over intricately carved designs spotted with white enamel; a rich and luscious glaze texture; a product harmonious in any surroundings, but especially interiors in a high key.

Serre is a new man, and promising, but as yet not sufficiently distinctive in his art which at times resembles Lenoble's. He shows some effects of fish painted in pale greens which are fine in quality.



Emile Lenoble



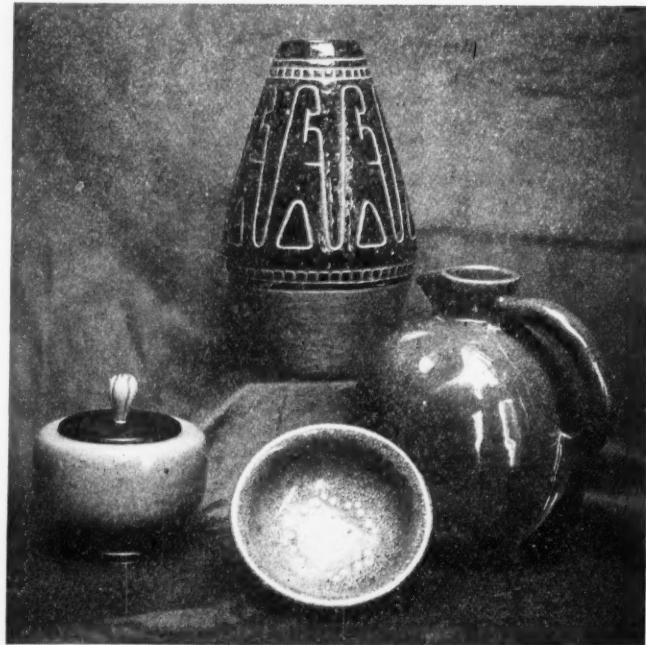
H. Simmen and Mme. Simmen

Le Bourgeois' interesting sculptural bird and animal figures in cream white, conceived in a big way, architecturally, with few details, are suitable for pedestals, mantels, etc. They are frequently modeled in flat planes and angles; very decorative both for interiors and architecture.

Simmen's high fire gres in browns and greys, good forms, good mat glazes and crackles, are unique for the carved ivory tops by Mme. Simmen, which are very clever and fit the shapes well. Small pieces suitable for cabinet, etc.

Catteau, designer and potter, at the head of a Belgian establishment, shows mat painting in a variety of color, often with outlines incised and colored; also large pieces with interesting raised designs and a white crackle covering the entire vase, flat brown outline or background; a very interesting pottery, though at times the design is too prominent.

Butaud has usually good shapes, heavy, a crackled cream glaze with futuristic designs in brush work. Rather heavy and shapeless at times, this pottery has quality and interest. Decorations sometimes excised and finished in bronze effects similar to Lenoble's.



H. Simmen



E. Decoeur



E. Decoeur



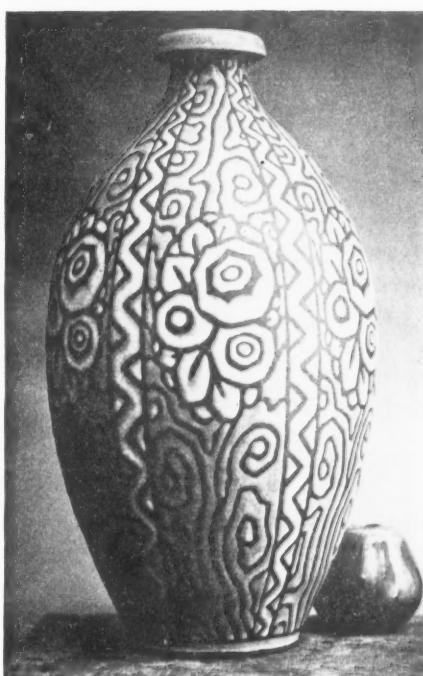
Emile Lenoble



Catteau



Catteau

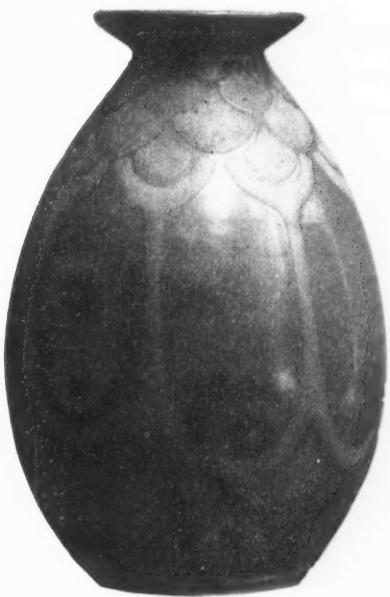


Catteau

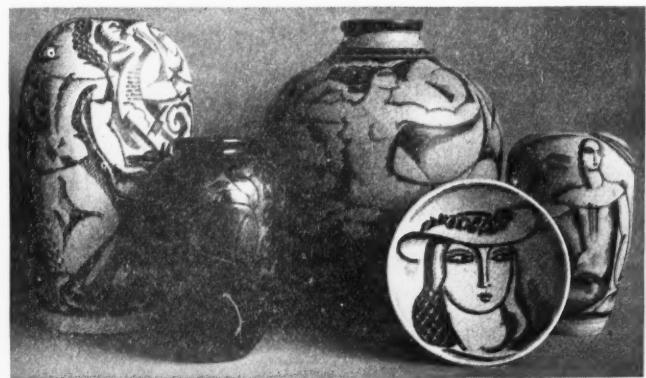


Catteau

Ceramics from the Rouard Exhibit
at the Grand Palais
Paris Exposition, 1925



Catteau

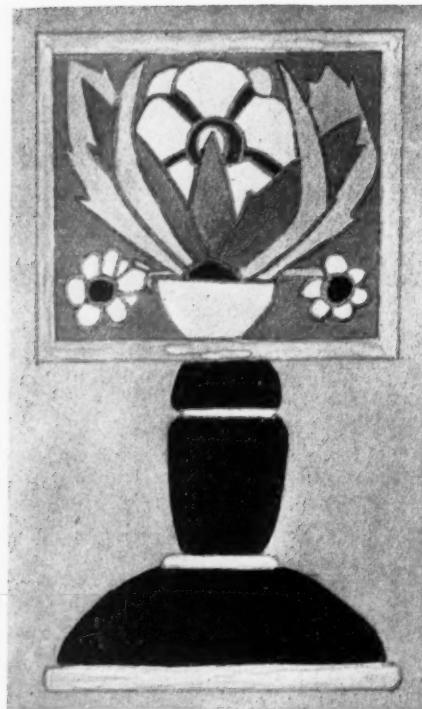


Buthaud

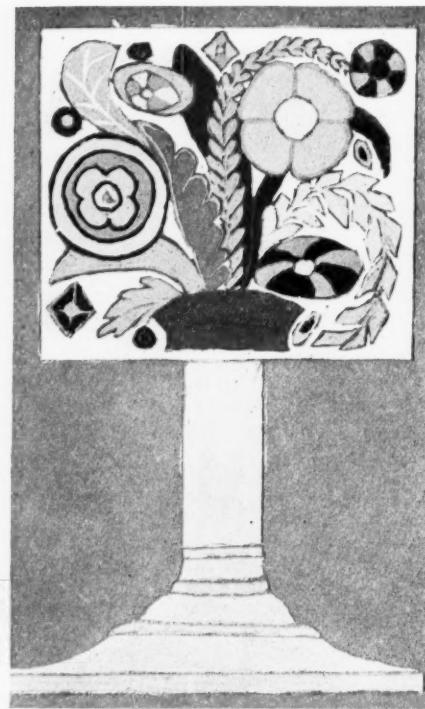


Buthaud

DESIGN



J. Linde



A. Buchalter



M. Rathbun

ELECTRIC LAMP WITH SHADE

Felix Payant

PROJECTS for pupils in design must possess the qualities which make them seem real; and they must involve difficulties serious enough to produce within the youthful designers that satisfaction of accomplishment which has such great importance educationally as a "leading on" force. Yet while this difficulty should be present it should not be beyond the pupils' power, otherwise discouragement will follow. Furthermore, these projects should be definitely related to every day life and have a functional part to play in it. Therefore, the electric lamp with its shield shade, about which this discussion centers, has in it all the necessary requirements and when the designs which accompany this article were produced the class tackled them with real enthusiasm and serious effort. One needs but to study carefully the results reproduced here to appreciate their honesty and value.

At first glance the project, as a whole, seemed to be a very complicated one and not particularly the sort of thing which might attract the attention of pupils just out of elementary school. It did not seem stereotyped as "of the class room," hence its interest.

When a serious difficulty confronts a class it is time for the teacher to play the part of leader in the social group and direct the thought processes in such a way as to make it not only interesting but stimulating. Step by step this problem was analyzed into its various phases making each seem perfectly well within the range of what had been accomplished in preceding work. The main principle involved in solving the numerous steps in the large problem was variety in its several applications and inasmuch as the work done just before had to do chiefly with that very principle the carrying over process was simple.

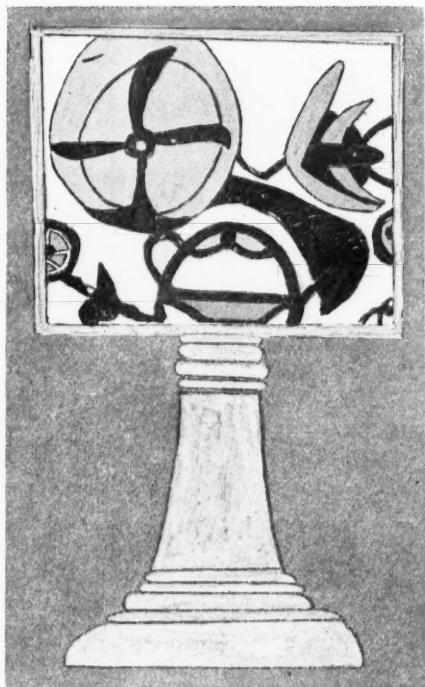
To begin with we had in our possession the wire frames for the shades which were of the usual rectangular "shield" type and which fastened to the light by means of a clasp. This, then,

was an established factor—a fixed point which we could not possibly change. This is just the sort of situation one meets on every hand in real life and which served here to make a strong appeal to the young workers.

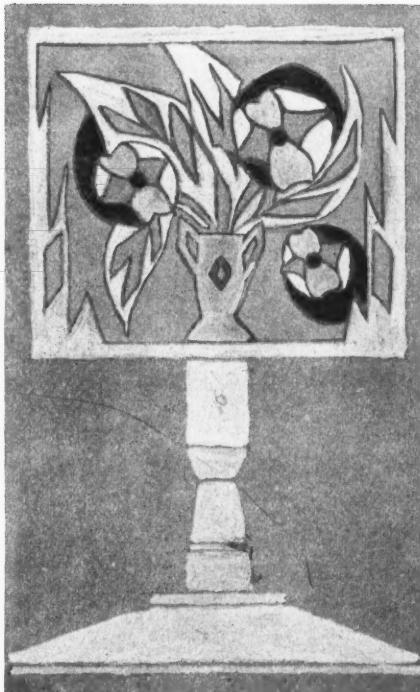
At this stage then we were all ready to attack the most important part of the whole thing, namely, the proportions as a whole and the relations of the various parts to each other. Right here it is well to consider that in looking over products coming from the hands of the best designers, it has been found that, among objects, furniture, utensils and the like which permit of decoration, it has been the pleasing proportions rather than decorative design which has made some types live forever in popularity while others die out almost immediately. In considering this lamp, besides the proportions of the whole, careful consideration needs to be given to the relations the various parts bear to each other. For example, there should be a pleasant relation existing between the vertical dimensions of the shade to the height of the whole and to the pedestal, the diameter of the pedestal to the diameter of the base and so on thru the various parts. The designs need to be read horizontally and vertically to see that a satisfactory, or better still, a significant use of variety, has been made.

In work with beginners in design it seems wise to eliminate all difficulties of perspective and drawing in order to give the maximum amount of attention to the real object of consideration. Therefore in this project accordingly a working drawing was made relieving the pupils of having to think of discouraging ellipses, vanishing points and all the concomitant intricacies. The main idea then when it came to designing the pedestal or lamp itself was to secure nice variety in the turnings, which meant vertically as well as the edges or contours. This play with spaces may become very fascinating when one realizes how many variations are possible when working only with vertical distances.

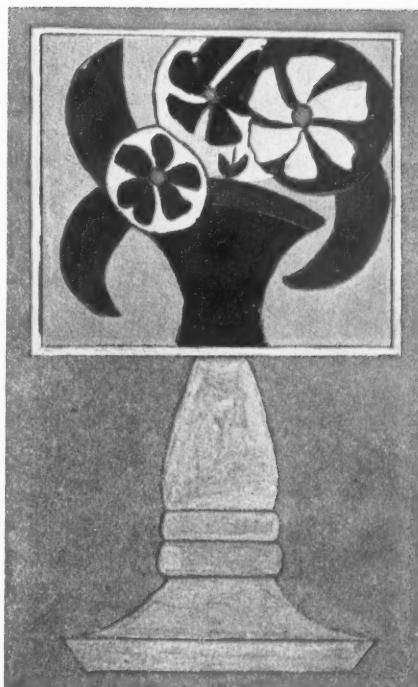
The decoration of the rectangular shade, of course, was by far the most interesting and exciting part of this whole piece of work. And this was based for its inspiration on a decorative



M. Kearney



E. Newton



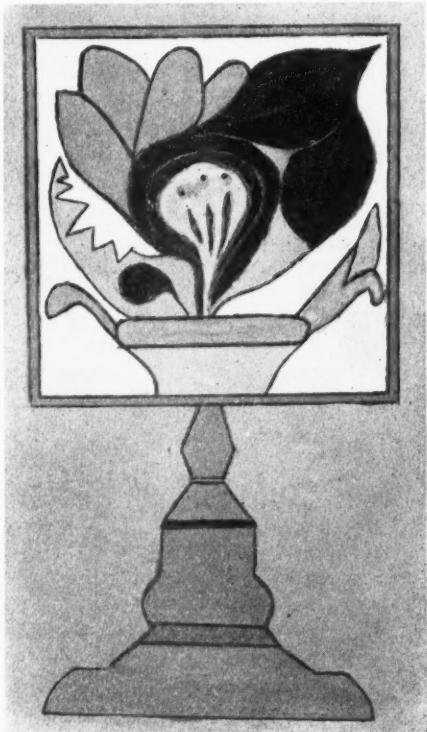
K. Urstadt

motif of flowers in a pot or vase. The area was to be completely filled. A rectangle was drawn allowing small margins, in some cases, and, in order to avoid those tiny timid attacks so common among pupils, they were required to make the design actually touch the sides of the rectangle. This has proved a most satisfactory way of emphasizing spaces, areas, masses, whatever one wishes to call them. It forces space filling and while it is true that it lacks subtlety yet it does produce a strength that is

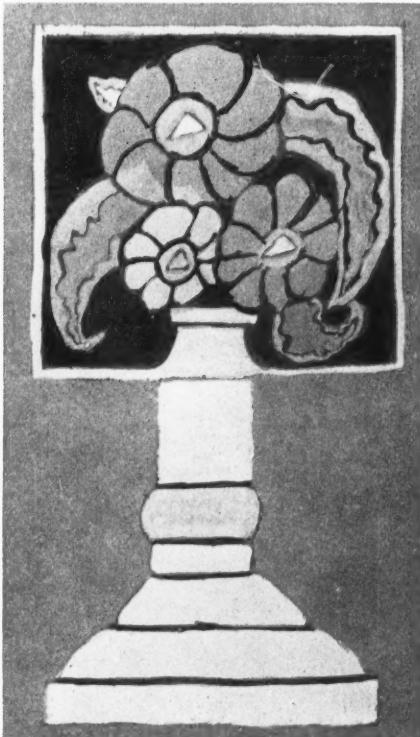
necessary when it comes to this type of problem.

In the few lessons these pupils had before the lamp and shade problem they had had experience in designing without paper and creating design motifs. So the naive peasant treatments of the flowers are but a natural outcome of having worked in a free way with paper, thinking constantly of variety of masses, shapes and edges.

Among the finished designs reproduced with this article one



J. Russell

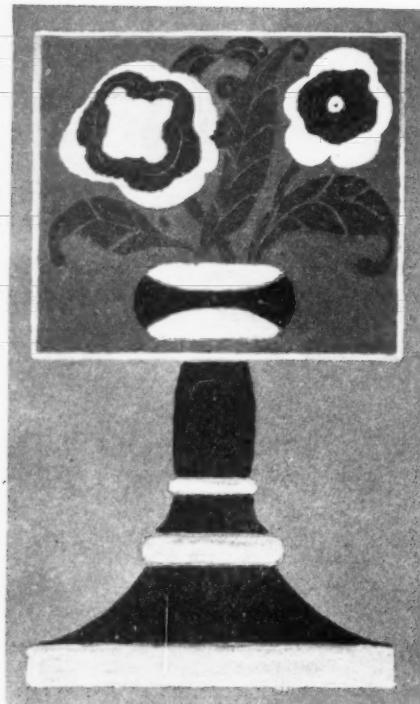


M. Berrigan

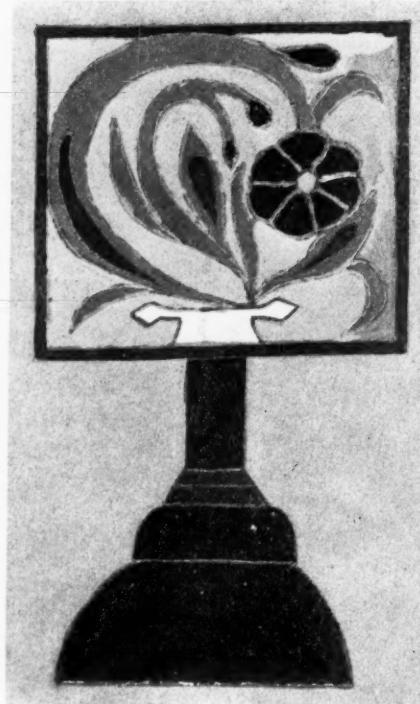


J. Weber

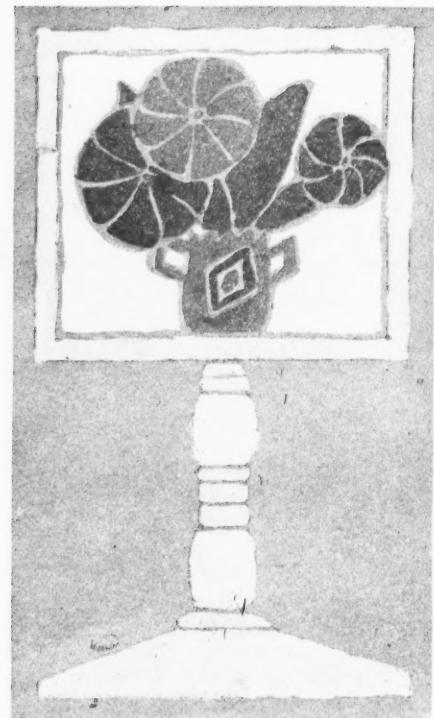
DESIGN



A. Munch



E. Winant



E. Waffach

can see a certain individual style of working out the whole lamp and its decorative features. This in addition to an understanding of the fundamental principles involved should be the outcome of each piece of work in a group studying design. It was extremely gratifying to hear a pupil say, "You make us feel that our ideas are the most important part of a design." A pupil may, perhaps, go on indefinitely, learning principles of design and following the directions of the instructor without actually

putting into his work that spark of individuality, that creative bit which is the very essence of art.

To achieve this has been our aim with pupils in design, to give them sufficient stimuli and freedom of execution to start that individual spark within each, so that something creative will result.

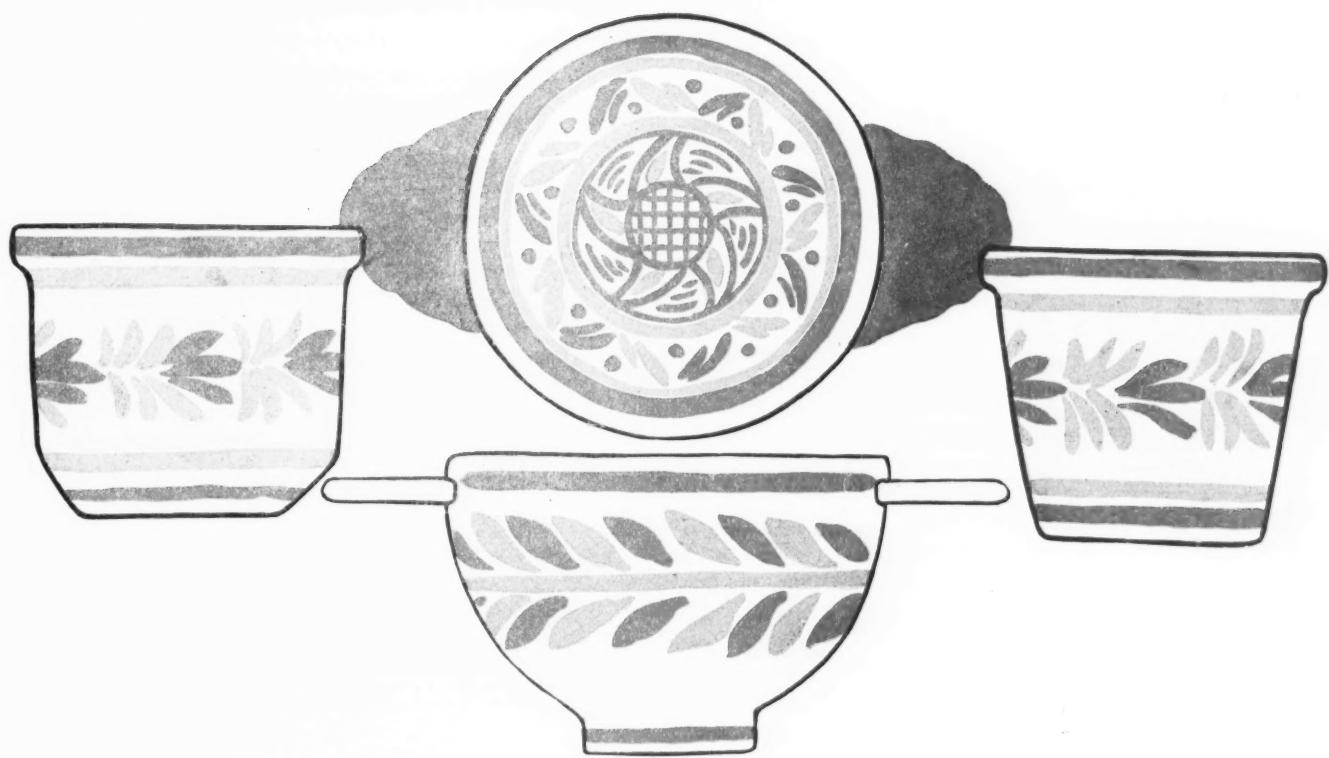
This creative contribution may be very small, perhaps, but nevertheless it is a real part of any art project.



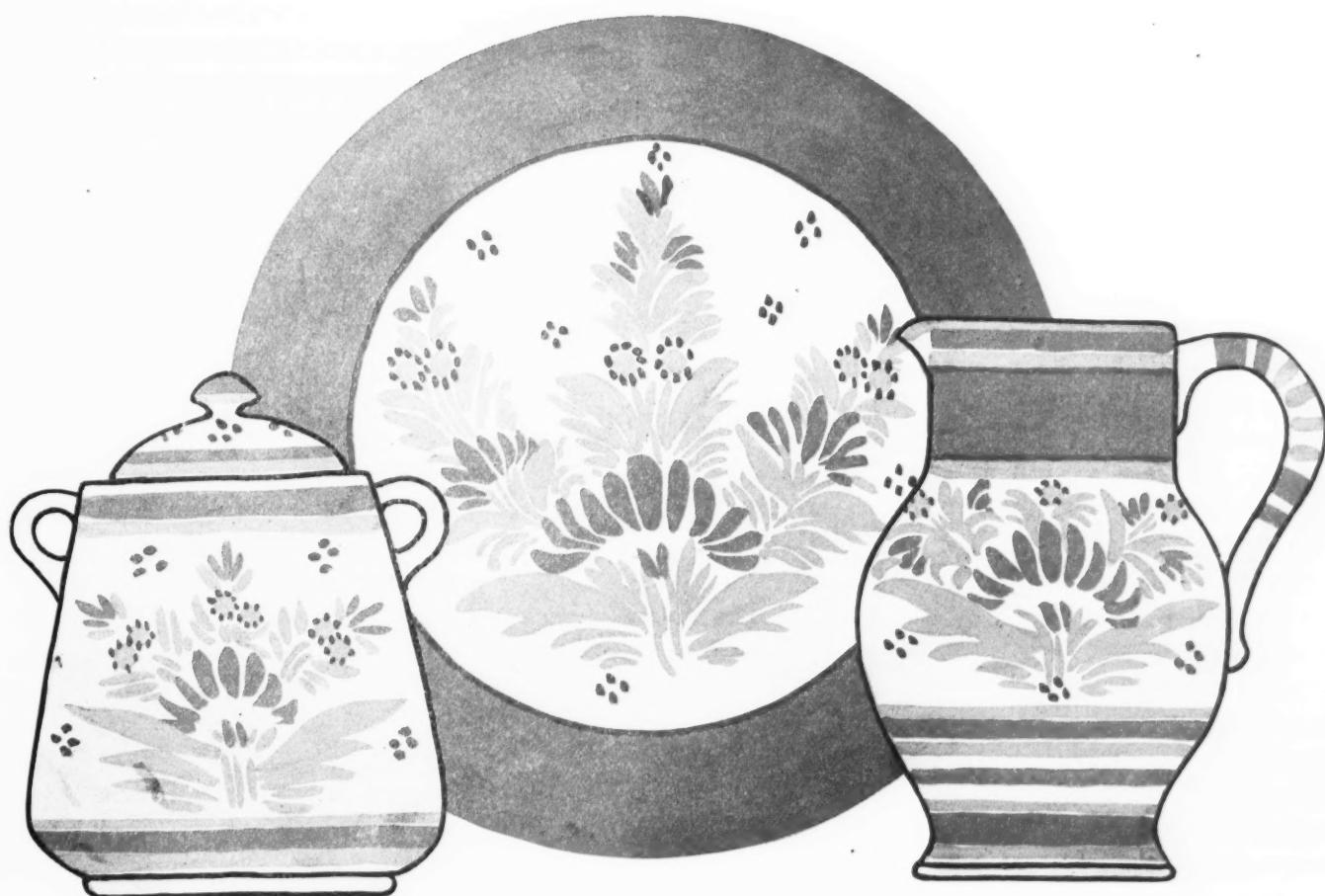
Old pottery from Quimper, France, showing fine adaptation of decoration to form. An interesting arrangement of free hand brush work in borders.



Another fine piece of Quimper pottery of dignified design. Beautiful simplicity in pattern. Rich reddish brown decoration on cream ground.



Decorations in blue, green, orange red and orange yellow.



Quimper Peasant Pottery—Ruth Johnson

DESIGN



BEGINNERS' CORNER

Jetta Ehlers

328 Belmont Avenue, Newark, N. J.

THE DECORATIVE LETTER

THE use of initials and monograms in the decoration of china has long been popular. Things seem more personal, more one's very own, when thus adorned. It is amazing however, that so little thought has been given to using letters in a really decorative way. We have been content to go along doing the hackneyed sort of thing all are familiar with, though I am sure there are many original ways in which this sort of thing might be worked out.

In choosing letters, avoid the stereotyped kind such as the Old English or the very ungraceful block variety. They are commonplace to the last degree. Since all of these shown in the illustration were enclosed in a circle the lines naturally follow that contour. They are not very distinguished but still are simple and offer a good contrast to the more broken line of the pattern against which they are set. Obviously an elaborate letter would not do. While just a few have been given, it will require but little ingenuity to use others in the same way. Most letters will fit into one of the designs with just the least rearrangement of the pattern.

From these suggestions I hope that some of you will be interested enough to work out further and more interesting adaptations. You will find by doing a little research work many beautiful examples of lettering lovely in design and coloring. Often, failing other courses, very good suggestions may be found in the advertising matter in the magazines. Some interesting things might be developed by combining color and gold in the manner of the old illuminated missals.

So that our problem should not be too difficult the designs given are done entirely in gold. In two of them the gold is used in the background, making a very effective and rather uncommon treatment. These designs would look well on plates, placing the medallion in the center and using the simple border of the pitcher on the rim. It is necessary in doing this sort of work to be very exact in the tracing. It is best to outline with India ink, rubbing it down to a faint grey line with sand paper as so often recommended on this page. It is quite impossible to keep clean cut edges if your china pencil or ink lines are coarse and irregular. Some pupils have a habit of bearing on very heavily when using the china pencil, which is entirely wrong. Keep any lines you may need for your guidance in working just as light as you can make them.

As one advances in experience, do away as much as possible with tracing the design and learn to work free hand. All work of this kind has a charm which is lacking in that which is too rigidly correct. In doing our letters, however, we want to have them repeat very exactly, but the florets used in combination with them may be a little more free in their drawing, so long as the balance of the design is not lost. Do not use very much thinning medium in the gold for this sort of work. If it is thin

the gold will run very easily and the result will be most unsightly. It should be rather heavier than usual so that the edges and lines may be clean and clear cut, I do not mean really thick in consistency, but just a bit more so than you would ordinarily use it. When finished look the work over very carefully for any ragged edges, cleaning up with a toothpick and cotton slightly moistened with alcohol. Leave no smudges, even if ever so faint, as they will surely fire in.

It is possible to remove spots of gold or color from china after they are fired in by the use of hydro-fluoric acid. This is rather dangerous to use and I always discourage it because of the very painful and sometimes serious burns which result from careless use of it. If, however, the occasion presents itself, when to save the day one must have recourse to its use, there are a few things to bear in mind. Do the removing if possible where there is running water. Use a long brush handle, winding a small tuft of cotton around one end, fastening it with a bit of thread. Dip this in the acid and then rub vigorously over the spot. Do this for just a second or two and then hold under the running water. Repeat this until the spot disappears. This will prevent taking off too much of the glaze as would happen if you allowed the acid to stand very long on the china. Be very careful to keep the hand which is holding the piece of china away from the acid and to be very particular to hold the stick by the extreme end. Do not tilt it up in working so that any drop of acid will run down the handle and get on your fingers. If this does happen wash the hands at once and apply ammonia freely, which will stop the action of the acid. The burn is not felt at once, but some time later, and so one may be easily deceived. Always be very careful with your work making sure that pieces are well dried and free from smudges before they are fired,

(Continued on page 184)



Pitcher—Jetta Ehlers



Bowl and Box Top—Blanche H. Webster

Treatment for Bowl

Background black enamel. Stems, upper line of middle band, and dark spaces between dots in flower—dull violet. Leaves, Florentine green enamel No. 1 with center spot of Blue Green enamel. Flower, dull yellow with edge, three round spots and three lower stripes in Scarlet No. 3.

Buds—dull yellow with scarlet dots.

Second band at center of bowl below dull violet is dull yellow.

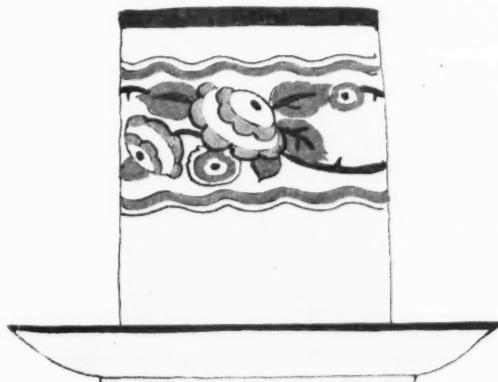
Band at bottom of bowl blue green.

Let black background extend over edge of bowl about one-fourth of an inch then a narrow band of dull yellow the remainder of lining Scarlet No. 3.

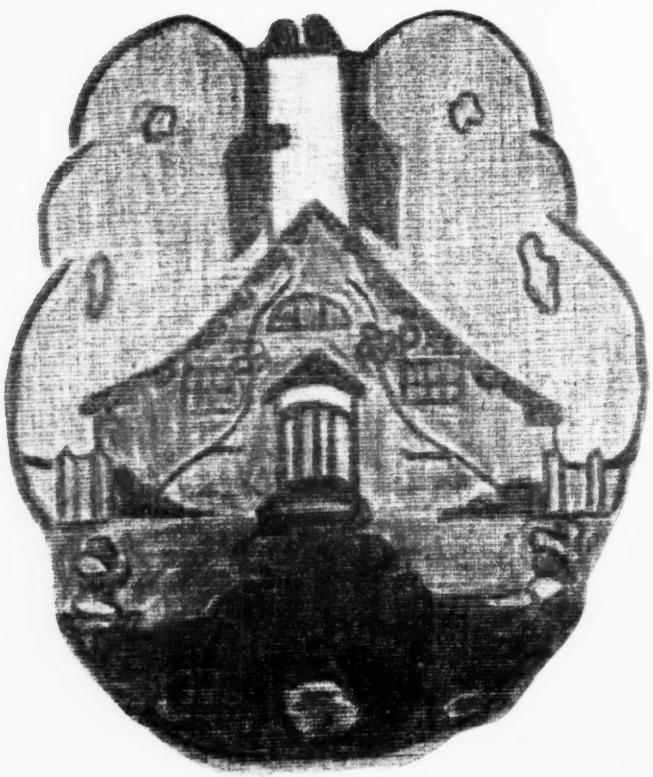
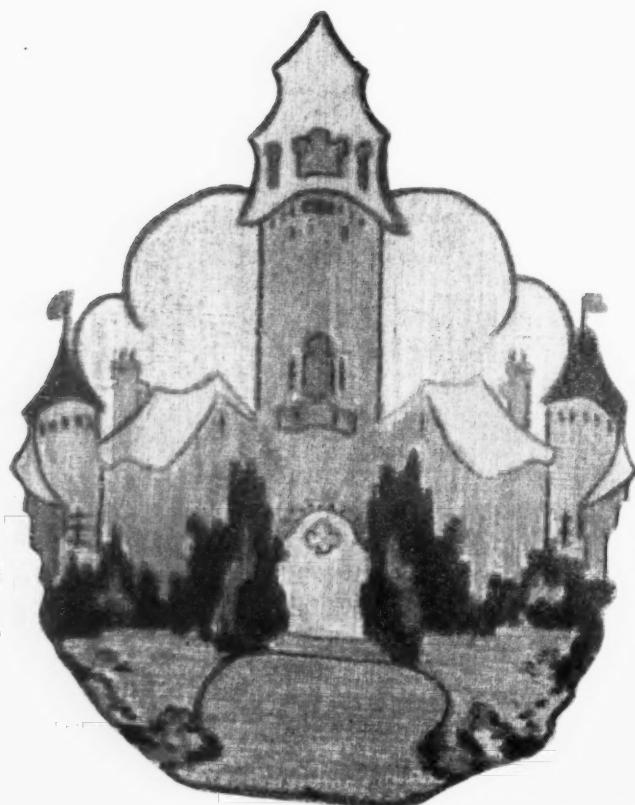
Treatment for Box Top

Design suggested by cut of novelty jewelry, all black in design, antique green gold. Body of bird orange luster. Small feathers in wings and band around edge dark blue luster also lower part of box with band of gold. Small feather forms on body and flower violet luster. Bill of bird and small dots scarlet paint.

Large feather forms in wings brilliant green luster.



Safety Match Holder—Jetta Ehlers



Medallions in Crayola on Unbleached Cotton

Designs by pupils of Jessie D. Baker, Central High School, Washington, D. C.

(Continued from page 182)

which will save you the necessity of using this powerful fluid.

To sum up: Do not use an ordinary initial or lettering. Avoid the commonplace arrangement. The department stores display that type. Do not rely on acid to help you out of all tight places. Do your work neatly so there will be no need for it. Do not send china to be fired without looking it over most carefully for finger marks and smudges. The underside of things seems specially liable to this. Do not send to be fired without thoroughly drying it.

Do not use acid without taking every possible precaution. Better be safe than sorry.

* * * *

ANSWERS TO CORRESPONDENTS

B. J.—Are the present day china designs supposed to be finished with an outline? Shall I outline enamel designs?

Ans.—No hard and fast rules can be made concerning outlining. Much of the best work of today is not outlined and a great deal of it is painted on in the freestyle sort of way. Serious students of decorative art agree that the work of late years on china has been for the greater part tight and hard. The rigid black outline so invariably used helped to emphasize this fault. A study of the finest things available to us through the Museums and Libraries have led us away from this type of decoration. I should say that any work, the "awful accuracy of which is nerve racking," was poor design. There are so many lovely and simple ways in which china may be decorated and done happily and therefore used with real pleasure that no one surely needs do the nerve racking type of thing.

When an outline is desired, and there are times when it seems necessary, try using the same color employed in the painting. Outline green leaves with green, a blue form with blue and so on. The effect is much softer and artistic than the black. Many of the fine old things have a suggested outline, that is, some parts of the pattern are accentuated, but the whole design is not outlined. Most enamel work is better without it, though certain types of fine designs seem helped by its use. Good china painting is here to stay and will always have an appeal. The old outlined variety which flooded the market a few years ago is a bit out of date.

Y.—Can bright silver be successfully applied to a design on china which has been drawn with the regular "China pencil?" My designs have fired dull and bright in spots. What may cause this condition? Can it be corrected?

Ans.—Liquid bright silver will not "take" against the china pencil, resulting in very ragged uneven edges to your design. If you must have a drawing,

outline your tracing with India ink. When this is dry rub down with a piece of sandpaper until the faintest light grey line remains. This, if heavy, will show after the firing, so have it very light, just so you may faintly see the pattern. The surface must be absolutely clean before applying the silver, and care must be taken not to load it on in some spots and barely cover in others. Either of these conditions would cloud the fired silver and make for a spotty effect.

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POTTERY AND PORCELAIN

By Frederick Litchfield

A FOURTH edition, fully revised and improved, of this well known book by the greatest expert of all times on marks of pottery and porcelain, has just been published by the Macmillan Co. of New York.

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It deals with ancient pottery, Egyptian, Chinese, etc., and thoroughly covers the ground of Mediaeval and Renaissance wares in all countries up to modern times. An account of the different ceramic factories is given in alphabetical order, which makes references easier.

Interesting chapters are devoted to Cautions in the purchase of wares which are not genuine, to Counterfeits and Misleading Marks, to Values and Prices. The latter are as accurate as possible, being determined by auction sales in London and elsewhere as late as sales made in 1925.

This book will be of great value to collectors. Price, \$9.00.